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PHRENOLOGICAL ILLUSTRATIONS,
OR
An Artist's View
OF
CRANIOLOGICAL SYSTEM OF DOCTORS GALL AND SPURZHEIM.
BY
GEORGE CRUIKSHANK.



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RE-ISSUE OF "PHRENOLOGICAL ILLUSTRATIONS."

As the subject of PHRENOLOGY has been brought before the public by the "British Association," at their meeting, held at Bradford, on the 20th September, in this year (1873), I have thought it desirable (for reasons which I will explain) to republish my Illustrations of that subject, first published in 1826—nearly fifty years back—when Drs. Gall and Spurzheim, and the Brothers Combes, were looked upon as great "Nobs" in this matter, when their doctrines were fully believed in, acted upon, and were exceedingly popular; although opposed at the time by some men of high intellect, such as Lord Jeffrey and others, and at a later date—in 1846—by Dr. Carpenter; and now it appears that Dr. Ferrier, with Dr. Carpenter and other Doctors and Professors, have given Gall and Spurzheim's Phrenology a most terrible "*Knock on the Head*;" so much so, that by their hard thumps on the "*Bumps*," they have "*Turned the Brain*" of Phrenology completely round, so that the guiding power, like the helm of a ship, is at the stern, or back, instead of, as it was formerly believed to be, in the fore-part or front; the eyes of course the "*Look-out*" or "*Watch*." Now the observer will see, in looking over my illustrations of Phrenology, that the alterations in the supposed operations of the "Organs of the Brain" do not in any way alter the facts and features of my illustrations. For instance, the "*organ of Tune*" which I have represented was grinding in 1826, has been grinding ever since, and will go on grinding as long as that organ lasts; and "*Self-love*" and "*Amativeness*" must continue as long as the world shall last; and with respect to "*Adhesiveness*"—unfortunately many persons will still be found "*sticking in the mud*;" and indeed I may say that all the other organs represented will still hold their place.

With reference to my reasons for this re-issue, I have to state that, as the work was "out of print," and as many enquiries and requests were made for it, I thought it advisable to place it before the public again, as an historical record—admitting at the same time that the "*organ of Covetiveness*" has had some influence in the matter—and this to a certain extent also induces me to re-issue some other of my designs and etchings—all the plates of which I find in excellent condition, such as "*Illustrations of Time*," and "*Scraps and Sketches*," parts 1, 2, 3, and 4; also "*My Sketch Book*," all in parts, plain or coloured; likewise "*The Adventures of Mr. Lambkin*," "*The Comic Alphabet*," "*The Bottle*," &c., &c.

GEORGE CRUIKSHANK.

N.B.—"*The Fairy Library*," in four parts, 1s. each, or bound in one vol., 5s.; India Proofs may be had if required.
"*Lord Bateman*" always ready.



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To Doctors Gall and Spurzheim the public are indebted for the development of the doctrine of PHRENOLOGY;—a doctrine proposed to elucidate the character, the passions, the morals, and the interior faculties of man, from certain appearances exhibited by the brain and skull. The various organs of these faculties have been divided into two orders: *Feelings* and *Understanding*, or *Intellect*. To each of these there are two genera. To the former belong the *propensities* and the *sentiments*; to the latter the *knowing intellectual faculties*, and the *reflecting intellectual faculties*. They are arranged and enumerated in the following order:—

Propensities.

I. *Organ of Amativeness*.—This organ has been placed by Drs. Gall and Spurzheim at the head of all the others. Man, it appears, has a great brain (*cerebrum*), and a little brain (*cerebellum*), and to this latter is attributed the organ of *Physical Love*. It is said to be larger in males than in females. The Artist has endeavoured in Plate 1 to give a *literal* delineation of this organ.

II. *Organ of Philoprogenitiveness*.—This organ is most conspicuous in females; but certain males are said to “excel in this inclination.” One of these rare individuals is depicted in Plate 1.

III. *Organ of Inhabitiveness*.—To this organ is ascribed, in man, self-love, and, in other animals, physical height. According to Dr. Gall, in this case, what is physical in animals is moral in man! The Artist has endeavoured to give *his* idea of *Inhabitiveness* in Plate 2.

IV. *Organ of Adhesiveness*.—By this term Phrenologists imply *Friendship*; but they are at present not quite satisfied as to its situation. “Its seat (says Dr. Spurzheim) seems to me more than probable. It must be inferiorly, because this faculty exists in the lower animals, and is a propensity.” The Artist has endeavoured to give a strong but faithful illustration of *Adhesiveness* in Plate 2. Dr. Spurzheim, it is presumed, cannot object to this view of the organ, as he is disposed to extend its sphere of activity to inanimate beings, plants, &c.; in short, “to all that we possess, whether animate or inanimate.”

V. *Organ of Combativeness*.—Dr. Gall ascertained the seat of this organ by calling together boys from the streets and making them to fight each other. Some were delighted with the Doctor’s kindness; others, on the contrary, were displeased. An examination of the heads of the pugnacious tribe determined the seat of the organ. The Doctor would have abundant opportunities of verifying his observations by a visit to Donnybrook Fair. Plate 2.

VI. *Organ of Destructiveness*.—A familiar illustration of this organ is given in Plate 2.

VII. *Organ of Constructiveness*.—The propensity to build is, perhaps, in no instance more perpetually exercised than by the humble insect selected to illustrate this organ. Plate 2.

VIII. *Organ of Covetiveness*.—The metropolis, unfortunately, affords but too many scenes of the exercise of this propensity. An ordinary example may be seen in Plate 4.

IX. *Organ of Secretiveness*.—According to Dr. Gall this is the organ of cunning, and its sphere of activity is very considerable. He ascribes to it “cunning, prudence, the *savoir faire*, the capacity of finding means necessary to succeed, hypocrisy, lies, intrigues, dissimulation, duplicity, falsehood; in poets, the talent of finding out interesting plots for romances and dramatic pieces; and slyness in animals!” One of the advantages of this organ is depicted in Plate 4.

Sentiments.

X. *Organ of Self-Love*.—This organ was first discovered in a beggar, who accused his pride as the cause of his mendicity, and considered himself too important to acquire any business. This faculty is said to give us a great opinion of our own person. Plate 1.

XI. *Organ of Approbation*.—Craniologists consider the possession of this organ essential to society, as exciting other faculties, and producing emulation and the point of honour. The Artist has endeavoured to illustrate this organ in a manner consonant to the wishes of the admirers of the Phrenological system. Plate 5.

XII. *Organ of Cautiousness*.—All persons in whom the upper part of the back of the head is peculiarly developed are blessed with this useful faculty, which is so necessary to our preservation. Plate 6.

XIII. *Organ of Benevolence*.—Timely chastisement has saved many a wretch from the gallows. Plate 6.

XIV. *Organ of Veneration*.—Dr. Gall observed this organ chiefly in persons with bald heads. The Artist has attempted an illustration common to all classes and descriptions of persons. Plate 6.

XV. *Organ of Hope*.—Dr. Spurzheim considers this a particular sentiment; but Dr. Gall regards it as belonging to every organ. The poor dumb animal in Plate 6 appears to have little to hope for.

XVI. *Organ of Ideality*.—It is supposed that a peculiar development of this organ, which is remarkably conspicuous in all poets, occurs in persons who are disposed to have visions, see ghosts, demons, &c. Mr. Forster calls this the organ of *Mysterizingness*. Plate 5.

XVII. *Organ of Conscientiousness*.—According to Dr. Spurzheim, this is the organ of *Righteousness*. Dr. Gall thinks there is no organ of conscience. Plate 6.

XVIII. *Organ of Firmness*.—In the illustration of this organ, the Artist has been eager to give the representation of a character now being consigned rapidly to oblivion. Plate 4.

Knowing Faculties.

XIX. *Organ of Individuality*.—This organ is particularly conspicuous in superficial people. The French Gentleman, lately exhibited, being all *superficies*, is surely entitled to distinction in Plate 6.

XX. *Organ of Form*.—Persons endowed with this organ in a high degree are fond of seeing pictures, &c.; if they make collections they collect portraits. The Artist has been anxious to offer his mite of assistance to those who excel in this organ. Plate 3.

XXI. *Organ of Size*.—An essential difference is said to exist between the idea of size and that of form. This will be apparent by comparing the illustrations of the two organs, Plate 4.

XXII. *Organ of Weight*.—The Artist has attempted an illustration of this organ to which he is confident no loyal man will offer any objection. Plate 4.

XXIII. *Organ of Colour*.—This faculty is necessary to painters, dyers, &c. The blending of all colours may be seen in Plate 3.

XXIV. *Organ of Space*.—A protuberance at the eyebrows towards the middle line of the forehead is described as the seat of this organ. The Artist has allotted another protuberance as the more positive seat of this faculty. Plate 3.

XXV. *Organ of Order*.—"Order (says Dr. Spurzheim) may be applied to different faculties," it may also be applied to various persons and parts. Plate 3.

XXVI. *Organ of Time*.—Between the organs of individuality, space, order, tune, and cause, Dr. Spurzheim has, most conveniently, placed the organ of *Time*. The Artist's illustration of it will be familiar to every one. Plate 4.

XXVII. *Organ of Number*.—Among the individuals remarkable for their great perfection of this organ, our sapient friend Toby certainly deserves a distinguished place. Plate 1.

XXVIII. *Organ of Tune*.—Phrenologists admit the difficulty of fixing precisely on the seat of this organ. The Artist trusts he has been successful in solving the difficulty in Plate 4.

XXIX. *Organ of Language*.—The special faculty of this organ—the very spirit of language—may be seen in Plate 5.

Reflecting Faculties.

XXX. *Organ of Comparison*.—Whoever is so fortunate as to have an elevation in the midst of the superior part of the forehead, in the shape of a reversed pyramid, is sure to possess the organ of comparison or analogy. Dr. Gall found the heads of two Jesuits to be remarkably distinguished by this organ. The Artist trusts it is not necessary to be a Jesuit in order to exercise this faculty on the example given in Plate 5.

XXXI. *Organ of Causality*.—This is nothing more than the organ of *Inquisitiveness*; and there can be little doubt but that our amusing friend, Paul Pry, has a most special development, in a hemispherical form, on the superior part of the forehead. Plate 6.

XXXII. *Organ of Wit*.—The essence of this faculty is said to consist "in its peculiar manner of comparing, which always excites gaiety and laughter." The Artist hopes his effort in Plate 5 may prove satisfactory.

XXXIII. *Organ of Imitation*.—As this is a faculty *sui generis*, as it belongs to none of the four genera already noticed, as it acts upon them all, and as the individuals possessing it "like to be Actors," the Artist has taken the liberty of giving his illustration of it in the exhibition of the Phrenologist himself: Plate 5. Important, however, as this organ may be, there is still one other, not noticed by the learned advocates of the Science of Phrenology; but which, in the Artist's opinion, is highly deserving of a place. It is

The Organ of Drawing.—The Artist has not yet been able to satisfy himself as to the precise seat of this organ, or as to the extent of its sphere of activity; but he has attempted an illustration of it in Plate 3. It is not improbable that the possession of this special faculty, now only at his fingers' ends, may enable him to venture again on the patience of the public, should the present little *jeu d'esprit* prove acceptable to the many votaries of the Arts and Sciences.



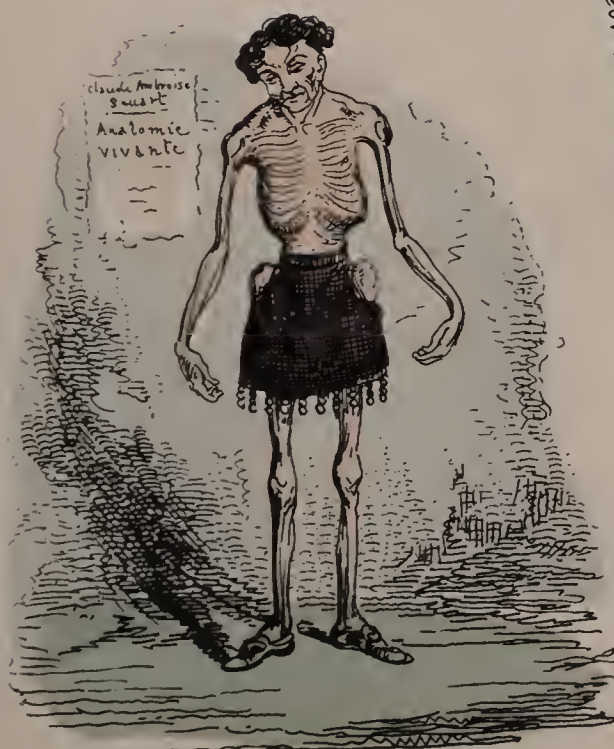
Amativeness (Physical Love)



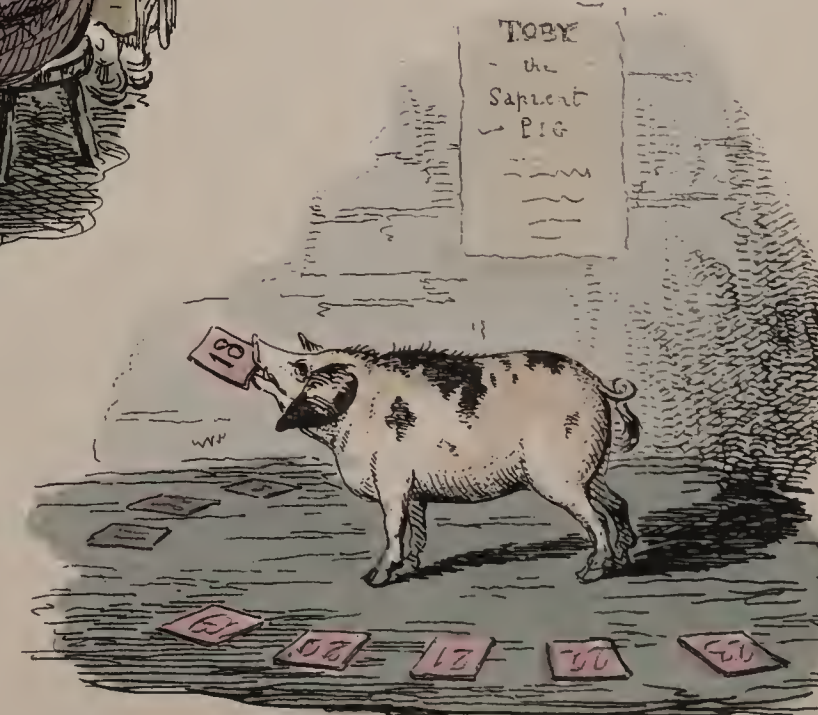
Self Love —



Philoprogenitiveness —



Individuality



Number. —





Inhabitiveness



Constructiveness



Adhesiveness —



Combativeness —



Destructiveness —



Colour



Drawing -



Form



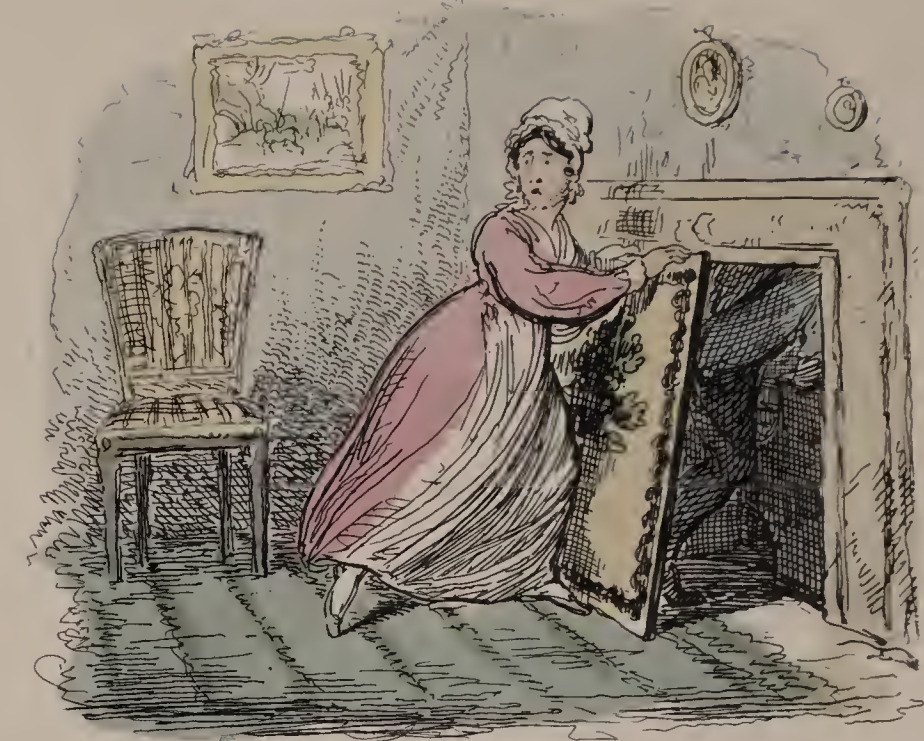
Space



Order -



Covetiveness —



Secretiveness



The Organ of Tunc —



Size



Weight



Firmness



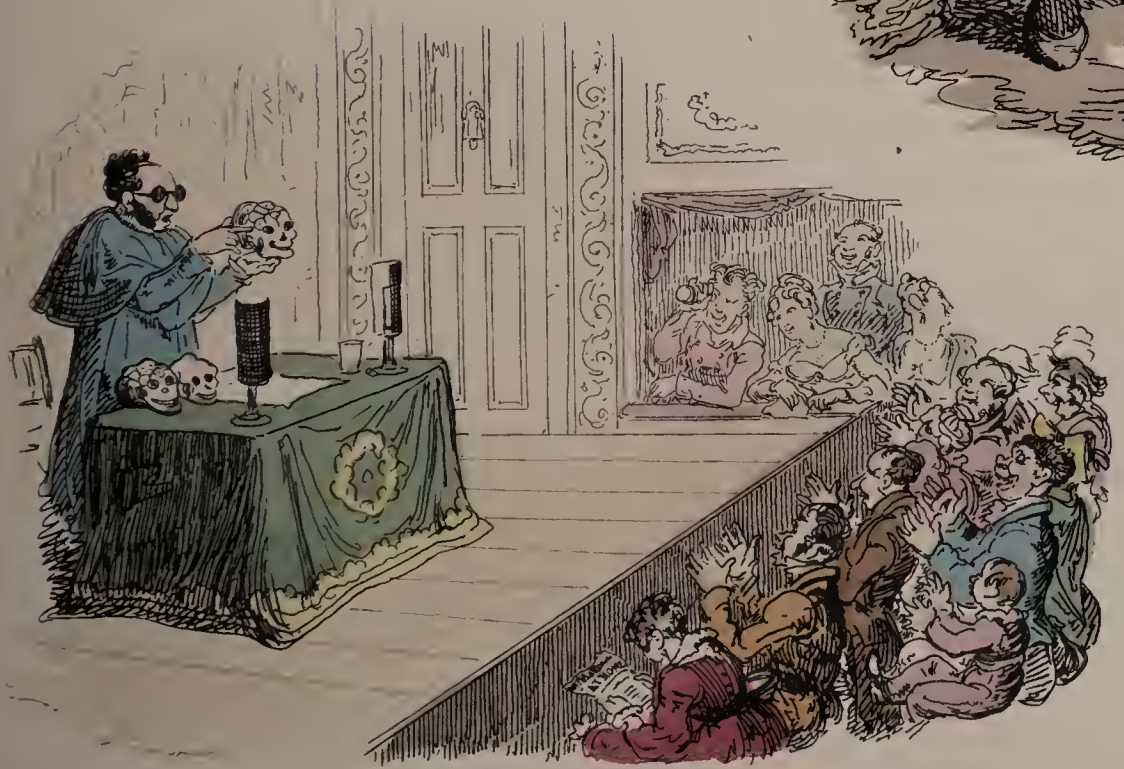
Ideality



Wit — !



Language !



Imitation, — & — Approbation —



Comparison .



Conscientiousness

Hope —



Veneration —



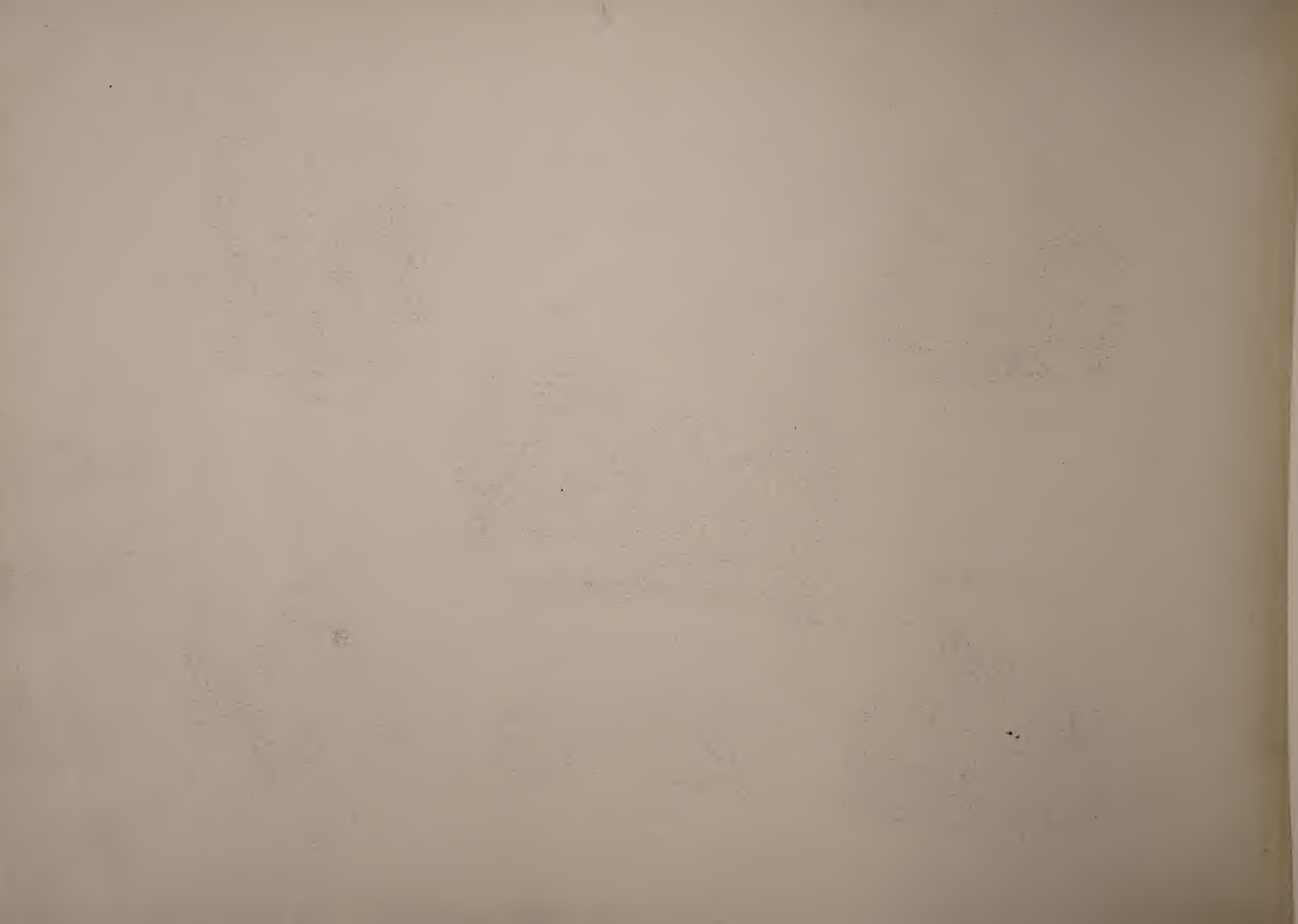
Cautiousness —

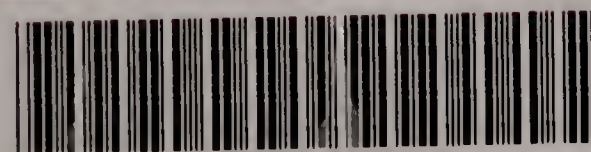


Benevolence —



Causality. — [Inquisitiveness]





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